

For Jeffrey Reynolds and the Trinity Compline Choir

Nunc dimittis

(Song of Simeon)

Text: Luke 2:29-31, *Gloria Patri*

Music: Charles H. Giffen
(Candlemas, 2011)

LORD, now lettest thou thy servant depart in peace,
according to thy word;
For mine eyes have seen thy salvation,
Which thou hast prepared
before the face of all people;
To be a light to lighten the Gentiles,
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. The tempo is marked as quarter note = 40 (♩ = 40) and the dynamics are marked as *p* (piano). The lyrics are: LORD, now let - - - test thou. The score includes a key signature of one flat (B-flat) and a common time signature (C). The Soprano and Alto parts have a melodic line with a long note on 'test' and a short note on 'thou'. The Tenor and Bass parts have a similar melodic line, but the Bass part has a longer note on 'test' and a shorter note on 'thou'. The lyrics are: LORD, now let - - - test thou.

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7 *pp* *mp* *p* *mp*

crescendo *diminuendo*

— thy ser-vant de - part in — peace: ac - cord -

pp *mp* *p* *mp*

crescendo *diminuendo*

— thy ser-vant de - part in — peace: ac - cord - ing to —

pp *mp* *p* *mp*

crescendo *diminuendo*

— thy ser-vant de - part — in peace: — ac - cord - ing

pp *mp* *p* *mp*

crescendo *diminuendo*

— thy ser-vant de - part — in peace: ac -

13 *p* *mp*

crescendo

- ing to thy word. For mine eyes have seen — thy — sal -

p *mp*

crescendo

— thy word. For mine eyes have seen — thy — sal -

p *mp*

crescendo

to — thy word. For mine eyes have seen — thy sal -

p *mp*

crescendo

cord - ing to thy word. For mine eyes have seen — thy — sal -

19 *f* *mf*

va-tion, Which thou hast pre - pared be -

f *mf*

va-tion, Which thou hast pre - pared be - fore the

f *mf*

va-tion, Which thou hast pre - pared be - fore the

f *mf*

va-tion, Which thou hast pre - pared be - fore the face

23 *p* *pp* *mp* *f*

fore the face of all peo - ple, To be a light to light-en the

p *pp* *mp* *f*

face of all peo - ple, To be a light to light-en the

p *pp* *mp* *f*

face of all peo - ple, To be a light to light-en the

p *pp* *mp* *f*

of all peo - ple, To be a light to light-en the

30 *mp* *mf* *crescendo*

Gen - tiles, _____ and to be the glo - ry

mp *mf* *crescendo*

Gen - tiles, _____ and to be the glo - - - - - ry

mp *mf* *crescendo*

Gen - tiles, _____ and to be the glo - - - - - - - - - - - ry

mp *mf* *crescendo*

Gen - tiles, _____ and to be the glo - - - - - - - - - - - ry

35 *ff* *mf* Slightly faster (♩ = 44)

of ___ thy peo - ple Is - ra - el. Glo - ry ___ be ___ to the

ff *mf*

of thy peo - ple Is - ra - el. Glo - ry ___ be to the

ff *mf*

of thy peo - ple Is - ra - el. Glo - ry ___ be ___ to the

ff *mf*

of ___ thy peo - ple Is - ra - el. Glo - ry ___ be ___ to the

41 *mp* *rallentando* **Slower** (♩ = 68) *p*

Fa - ther, and to the Son, and to the Ho - ly Ghost;

mp *p*

Fa - ther, and to the Son, and to the Ho - ly Ghost;

mp *p*

Fa - ther, and to the Son, and to the Ho - - - ly Ghost;

mp *p*

Fa - ther, and to the Son, and to the Ho - - - ly Ghost;

Tempo primo (♩ = 40) *p*

As it was in the be -

p

As it was in the be - gin - -

p

As it was in the be - gin -

p

As it was in the be - gin - ning,

53

mp *mf*

gin - ning, _____ is now, and _____ ev - er shall be, _____

mp *mf*

ning, _____ is now, and _____ ev - er shall be, _____

mp *mf*

ning, _____ is now, and _____ ev - er shall be, _____

mp *mf*

_____ is now, and _____ ev - er shall be, _____

crescendo

59

Adagio (♩ = 68) *p* *Allargando* (♩ = 56) *mp* *p* *Morendo* *pp*

world with-out end. A - - - - men. _____

p *mp* *p* *pp*

world with-out end. _____ A - - - - men. _____

p *mp* *p* *pp*

world with - out end. _____ A - - - - men. _____

p *mp* *p* *pp*

world with - - - - out end. _____ A - - - - men. _____